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VOL. 48—No. 25.

SATURDAY, JUNE 18, 1870.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—GRAND SUMMER CONCERT AND FASHIONABLE PROMENADE.—THIS DAY (SATURDAY).—Madame Ilma di Murska, Madame Volpini, Madame Sinico, Madame Monbelli, Madame Trebelli-Bettini, Signor Mongini, Signor Bettini, Verger, Raguer, and Castelli. The Crystal Palace Choir. The Company's Saturday Orchestral Band. Conductor—**MR. MARX.**

These delightful Concerts take place in the Centre Transept—the most agreeable locale imaginable for concerts in hot summer weather. The enjoyment of music is considerably enhanced by such surroundings as are found here: groups of statuary and banks of flowers meet the eye at every turn. The ear and the eye are equally delighted, and the airiness and general comfort of this vast concert hall are beyond comparison with the heated atmosphere and closeness experienced in theatres and concert rooms in London. The lengthened promenade is an agreeable feature in these Saturday re-unions.

Admission, 5s.; stalls, 2s. 6d., now ready, at the Palace and Exeter Hall.

ITALIAN OPERA, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

This Evening (SATURDAY), "FAUST." Mephistopheles, M. Faure; Faust, Signor Gardoni; Valentino, Mr. Santley; Siebel, Madame Trebelli-Bettini; and Marguerite, Mdlle. Christine Nilsson. Conductor, Signor ARDITI.

MONDAY, June 20, "IL TROVATORE." Mañrico, Signor Mongini; Il Conte di Luna, Mr. Santley; Fernando, Signor Raguer; Ruiz, Signor Archinti; Un Zingaro, Signor Trevero; Ines, Madame Corsi; Azucena, Mdlle. Carl; and Leonora, Mdlle. Ilma di Murska (her second appearance in that character in London).

TUESDAY, June 21, Rossini's Opera, "OTELLO." Otello, Signor Mongini; Rodrigo, Signor Gardoni; Iago, M. Faure (his first appearance in that character); Elmira, Signor Foll; Emilia, Mdlle. Carl; and Desdemona, Mdlle. Christine Nilsson (her first appearance in that character).

THURSDAY, June 23rd, "LES HUGUENOTS." Raoul di Nangis, Signor Mongini; Il Conte di St. Bris, M. Faure; Il Conte di Nevers, Mr. Santley; Marcello, Signor Foll; Huguenot Soldier, Signor Rinaldi; Taverannes, Signor Archinti; De Cossi, Mr. Lyall; De Retz, Signor Trevero; Mern, Signor Castelli; Maurevert, Signor Zoboli; Coprifuoco, Signor Raguer; Dama d'Onore, Madame Corsi; Bohemienne, Mdlle. Florenti; Urbano, Madame Trebelli-Bettini; Margarita di Valois, Mdlle. Ilma di Murska; and Valentina, Madame Barbot (her first appearance in London).

On SATURDAY, June 25, a favourite Opera, in which Mdlle. Christine Nilsson will appear.

Acting Manager MR. JARRETT.

Doors open at Eight o'clock, the opera will commence at half-past. The box-office of the Theatre is open daily from Ten to Five. Stalls, one guinea; dress circle, 10s. 6d.; amphitheatre stalls, 5s.; amphitheatre, 2s. 6d.

MADAME RUDERSDORFF has the honour to announce that she will give a MATINEE MUSICALE, on TUESDAY, June 21st, 1870, at Three o'clock, at 34, Dover Street, by kind permission of Mrs. Washington Hibbert, under the immediate Patronage of their R.H. the Prince and Princess Christian, H.R.H. the Duchess of Cambridge, H.R.H. the Princess Mary Adelaide, His Serene Highness the Prince of Teck, the Duchess of Buccleuch, Dowager Duchess of Cleveland, Duchess of Richmond, &c., &c. Artists—Mdlle. Ilma di Murska, Madame Volpini, and Madame Trebelli-Bettini; Signor Bettini, and Signor Gardoni (by kind permission of G. Wood, Esq.); Madame Patey, Miss Alice Fairman, Miss Margaret Galloway, and Miss Edith Wynne; Madame Rudersdorff; M. Lefort, Mr. Arthur Byron, Mr. Patey, and Signor Bossi. Piano—The Misses Kingdon, and Signor Alfonso Rendano. Violoncello—Signor Pezze. Conductors—Messrs. Benedict, Fiori, and A. Randegger. Tickets, 15s. each; to be had of Madame Rudersdorff, at her Residence, 15, Marlborough Road, St. John's Wood; and at Mr. Mitchell's Royal Library, 33, Old Bond Street.

MR. ALFRED BAYLIS'S MATINEE MUSICALE, on the 23rd, at his Residence, under Distinguished Patronage. Miss K. Poyntz and Mdlle. Colmache; MM. Lewis Thomas, H. Thomas, Paque, and Benedict. Mr. Baylis will sing, by desire, "The Death of General Sir Ralph Abercrombie" (Braham). Tickets, 10s. 6d., to be had at 18, Lower Seymour Street, Portman Square.

MR. HENRY LESLIE'S FOURTH and LAST GRAND CONCERT this Season, MONDAY Morning, June 27th, at St. James's Hall, commencing at Half-past Two. Soloists—Mdlle. Christine Nilsson, Mdlle. Ilma di Murska, Madame Sinico, Madame Trebelli-Bettini, Signor Gardoni, Signor Foll, Mr. Henry Leslie's Choir, and Mr. Sims Reeves, who will make his only appearance in Sacred Music during the London Season. Conductor—**MR. HENRY LESLIE.** Reserved Sofa Stalls, 21s.; Area Stalls, 10s. 6d.; Balcony Stalls (front row), 15s.; Balcony Stalls, 10s. 6d.; Unreserved Area, 5s.; Balcony, 5s.; Upper Balcony, 2s. 6d. Tickets may be obtained of Cramer & Co., 201, Regent Street, and 43, Moorgate Street, City; Lamborn Cock & Co., 63, New Bond Street; Chappell & Co., 50, New Bond Street; Mr. Mitchell, 33, Old Bond Street; Ollivier, 19, Old Bond Street; Keith, Prowse, & Co., 43, Cheapside; A. Hays, 4, Royal Exchange Buildings; and Austin's Office, St. James's Hall, 28, Piccadilly.

PHILHARMONIC SOCIETY. Conductor—**Mr. W. G. CUSINS.** LAST CONCERT but ONE, MONDAY Evening, June 20th, St. James's Hall, Eight o'clock. Stalls, 10s. 6d. and 7s.; Tickets, 5s. and 2s. 6d.—Lamborn Cock & Co., 63, New Bond Street; Chappell's; Mitchell's; R. Ollivier's; Keith, Prowse's; A. Hays; and Austin's Ticket Office, St. James's Hall.

THE CHEVALIER ANTOINE DE KONTSKI, Pianist, has the honour to announce his GRAND CONCERT, at St. James's Hall, on FRIDAY Evening, June 24th. Vocalists—Mdlle. Liebhart and Madame Florence Landis; Madame Madine Dunort, Madame Deak, Mdlle. Leali, and Madame Crellin-Pyne; Herr Reichardt and Mr. Trelawny Cobham; Signor Montelli and Signor Ciabatta; Mons. Waldeck, Herr Deak, and Mons. Jules Lefort. Instrumentalists: Violin—M. Sainton; Violoncello—M. Alberti; Pianoforte—Signor Tito Mattei and Chevalier de Kontski. A Selection of Part Songs will be sung by a German Choral Society. Conductors—Mr. Benedict, Herr Ganz, Signor Catalani, and Herr Lehmeier. Fanteuils, 21s.; Sofa Stalls, 10s. 6d.; Area and Balcony, 5s.; Tickets, 2s. Tickets of Austin, St. James's Hall; Boosey & Co., Holles Street; and the Chevalier de Kontski, 56, Queen Anne Street, W.

MR. OBERTHÜR'S MATINÉE.

UNDER the immediate Patronage of HER GRACE THE DUCHESS OF WELLINGTON. MR. OBERTHÜR'S MATINEE MUSICALE, on WEDNESDAY, June 29th, at his Residence, 14, Talbot Road, Westbourne Park. Artists—Mdlle. Orgeni, Miss E. Armstrong, Mdlle. Osborne Williams, M. J. Lefort, Chevalier A. de Kontski, Herr L. Straus, M. Albert, Mr. Hallett Sheppard, Herr Lehmeier, Mr. Oberthür. Tickets, 10s. 6d., to be had at Lonsdale's, Schott's, or of Mr. Oberthür.

MR. BENEDICT'S CONCERT, JUNE 22, at the St. James's Hall, under the immediate patronage of the Royal Family. Artists already engaged—Mesdames Christine Nilsson, Volpini, Sinico, Monbelli, Lewitzky, Reboux, Carola, Orgeni, Duval, Rudersdorff, Liebhart, Edith Wynne, Mdlle di Murska, and Patey; Mdlles. Carl, Drasdil, E. Angèle, Watts, Osborne Williams, and Madame Trebelli-Bettini.—Doors open at 12.30; to commence at 1.30 precisely, and terminate at 6 o'clock.

JUNE 22ND.—MR. BENEDICT'S CONCERT.—MM. Mongini, Gardoni, Bettini, Reichardt, George Perren, W. H. Cummings, Faure, Foll, Verger, Bossi, G. Garcia, Jules Lefort, Waldeck, Patey, and Santley.—Tickets at the principal Libraries and Musiciansellers; and at Mr. Austin's Ticket Office.

MR. BENEDICT'S CONCERT, WEDNESDAY Next, JUNE 22nd.—Instrumentalists—Madame Arabella Goddard, MM. Lindsay Sloper, Benedict, F. H. Cowen, Sig. Rendano, Osborne, Herr Auer, and Mdlle. Castellan; Sig. Piatti and M. Paque; Mr. John Thomas and Mdlle. Volckmann. Conductors—MM. Cusins, Pissuti, Benedict, Sullivan, Emile Berger, W. Carter, and Randegger. Tickets of Mr. Benedict, 2, Manchester Square, W.

MONDAY NEXT.—MR. GANZ'S ANNUAL GRAND MORNING CONCERT, at St. James's Hall. Doors open at One; commence at Two o'clock. Artists—Mesdames Adeline Patti, Madigan, Scialchi, Monbelli, Trebelli-Bettini, Liebhart, Enquist, Carola, Leon Duval, Orgeni, Edith Wynne, Patey; MM. Reichardt, G. Perren, Graziani, Bagagiolo, Bettini, Foll, Lefort, Patey, De Kontski, Paque, Brignani, Randegger, Lehmeier, Mattei, Ganz. Sofa Stalls, 21s.; Balcony Stalls and Reserved Seats, 10s. 6d.; Area and Orchestra, 5s.; Admission, 2s. Tickets at the principal Musiciansellers; at Austin's Ticket Office; and at Mr. Ganz, 15, Queen Anne Street, W.

MR. IGNACE GIBSONE begs to announce that his THIRD RECITAL will take place at St. George's Hall, on WEDNESDAY, June 22nd, to commence at Three o'clock. Vocalists—Miss Katherine Poyntz, Miss Foubrooke, and Miss Poole. Conductor—Signor TORRATI. Mr. Gibsone will play Book 3 of his Meditations for Piano. Tickets of Messrs. Ashdown & PARRY, Hanover Square; Hutchings & Romer, 9, Conduit Street; and at the Hall.

MDME. MONTERRAT has the honour to announce that her ANNUAL EVENING CONCERT, under the patronage of Lady Marian Alford, and Lady Elizabeth Cust, will take place at St. George's Hall, July 5th. Full particulars and names of Artists will be duly announced.—10, Upper Berkeley Street West, Connaught Square, Hyde Park, W.

MDLLE. DRASDIL was encored in singing (First Time) "HE IS UPON THE LONELY DEEP" (new song by the composer of "The Weaver"), at St. James's Hall, 28th inst., and will repeat it on the following dates—June 20th, 22nd, 23rd, 27th; July 7th.

MISS BANKS will sing "AH! MY HEART IS WEARY" (new song by the composer of "The Weaver"), at Miss Walton's Concert, Hanover Square Rooms, June 27th.

M. JULES LEFORT will sing **OBERTHUR's** admired song, "JE VOUDRAIS ETRE" (accompanied on the Harp by the composer), at Mr. Oberthur's *Matinée Musicale*, June 29th.

MDME. MONTSERRAT (Contralto) is open to Engagements for Concerts, Oratorios, etc. For Terms, and Lessons, Address, 10, Upper Berkeley Street West, Connaught Square, Hyde Park, W.

MADAME NADINE DUNORD will sing at the Concert of Le Chevalier Antoine de Kontski, St. James's Hall, June 24th, the grand air, *DU SOMMEIL*, from Meyerbeer's "L'Africaine," and a new song by Le Chevalier de Kontski, accompanied by the Composer.

MISS MARGARET GALLOWAY (Soprano) will sing in London on the 18th, 21st, 27th, and 28th June; and in Sudbury (Suffolk), at the Agricultural Festival, July 8th. Address, care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

W. STERNDALÉ BENNETT'S Fantaisie-Overture, "PARADISE AND THE PERI," as a Pianoforte Duet. To be performed at the Philharmonic Concert on Monday Next. Just published, price 5s.—**LAMBORN COCK & Co.**, 63, New Bond Street, W.

MR. HARLEY VINNING will sing **L. EMANUEL's** new song, "THE CHARM," Hanover Square Rooms, 24th; City, 30th; Hanover Square Rooms, July 7th; and at his other principal Engagements. Address: or Concerts, Oratorios, &c., 28, Old Bond Street.

MISS POYNTZ, MR. G. PERREN, and MR. HARLEY VINNING will sing **RANDEGGER's** popular trio, "I NAVIGANTI," at Mr. F. Archer's Concert, Hanover Square Rooms, 24th.

MISS POYNTZ, MR. CUMMINGS, and MR. HARLEY VINNING will sing **RANDEGGER's** popular trio, "I NAVIGANTI," at Miss Poyntz's Concert, Hanover Square Rooms, July 7th.

COMMUNICATIONS for MISS FENNELL respecting Concerts and other Musical Engagements may be addressed for her to Messrs. Chappell, 50, New Bond Street, or to Miss Fennell's Residence, 92, Lower Baggot Street, Dublin. Miss Fennell hopes to be in London on the 26th of June, and will remain for one month.

MISS BANKS will sing **BENEDICT's** "ROCK ME TO SLEEP," and **WELLINGTON GREENSEY's** romance, "A SUMMER EVE," at the Queen's Concert Rooms, Miss Elizabeth Walton's Grand Concert, June 27th.

MISS KATHERINE POYNTZ will sing **BENEDICT's** "ROCK ME TO SLEEP," at the Beethoven Rooms, June 18th (THIS DAY), at Miss E. Walton's *Matinée*.

MR. ALFRED BAYLIS will sing **ASCHER's** popular romance, "ALICE, WHERE ART THOU?" **BENEDICT's** "NULLA DA TE BEL ANGELO," and the tenor part of **RANDEGGER's** trio, "I NAVIGANTI," at the Beethoven Rooms, June 18th (THIS DAY).

CONCERTS, Bazaars, Hebrew Weddings, Readings, Meetings, and Balls.—The **QUEEN'S CONCERT ROOMS**, Hanover Square. Early application is invited for securing available days. Apply to Mr. Hall.
ROBERT COCKS, Proprietor.

MR. LANSLOWNE COTTELL'S ACADEMY OF MUSIC. Scholarships and unusual advantages. Students' Concert, Hanover Square, June 26th.—Norfolk Road, Bayswater. **F. WEBER, Sec.**

ST. GEORGE'S HALL, REGENT STREET. The Hall and Theatre are to let for Concerts, Operatic and Dramatic Entertainments, Public Meetings, and Lectures. The Hall can be hired by the night or for a term. N.B. All the Afternoons are let up to July. For terms, apply to Mr. Wilkinson, Manager. Office, 4, Langham Place, Regent Street.

SIGNOR GUSTAVE GARCIA begs to announce his arrival in Town for the Season. Address, 9, Mortimer Road, Greville Road, St. John's Wood.

MR. FREDERIC PENNA (Baritone) begs to announce his arrival from Italy, and that he will remain in London during the Season. Mr. Penna can accept Engagements for Concerts, Oratorios, &c. Address, 44, Westbourne Park Road, W.

PUPILS WANTED.

A YOUNG GENTLEMAN, aged 16, son of a late Professor of Music, is desirous of obtaining Pupils for instruction in the earlier branches of Pianoforte playing. Terms, Fifteen to Twenty Shillings per Quarter. Apply to Mr. L., 20, Mecklenburgh Square, W.C.

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SACRED CANTATA, "BLOW YE THE TRUMPET IN ZION," by C. WARWICK JORDAN, Mus. Bac., Oxon. Price, handsomely bound, 5s.; in paper covers, 3s. Suitable for Choral Societies. Advantageous terms may be made with the composer for large quantities, and the Band parts obtained.
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"**FLY LIKE A BIRD,**" sung by Miss Ferrari, and "THE ABBESS," sung by Miss Anyon, two of the most beautiful of **HENRY SMART's** new songs, are published, 3s. each, by **DUNCAN DAVIDSON & Co.**, 244, Regent Street (sent free by post for 12 stamps each).

SITUATION WANTED.

MUSIC TRADE.—A Young Lady desires a SITUATION in a Music Shop. Fully understands Sheet Music, Letting and Selling Pianos, &c. Five years' experience. "Viola," Messrs Slatter & Rose, High Street, Oxford.

"REVIVALS,"

EDITED BY

J. W. DAVISON.

No. 1. GRAND FANTASIA

(IN E AND A MINOR AND MAJOR),

No. 2. DRAMATIC FANTASIA

(IN C MAJOR),

FOR THE PIANOFORTE, BY

WILHELM FRIEDEMANN BACH.

Price 6s. each.

* * Both of the above named Fantasias were played for the First Time in Public at the Monday Popular Concerts by Madame ARABELLA GODDARD.

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HERR REICHARDT'S NEW SONG,

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In C, E Flat, and F.

Also Arranged for the Pianoforte by

BRINLEY RICHARDS AND W. KUHE.

NEW SONG BY CIRO PINSUTI.

"**I HEARD A VOICE.**"

The Words by **LOUISA GRAY.**

Mr. Cummings will sing this song at Concerts, June 17th, 18th, 23rd, 27th.

LAMBORN COCK & Co., 63, New Bond Street.

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"**OLGA,**"

PENSÉE POUR PIANO.

PAR

LOUIS DIEHL.

Price 3s.

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Just Published,

"**THE WILD ROSEBUD,**"

SONG.

Sung by Miss **EDITH WYNNE.** The Words by **GOETHE.**

The Music by **JOSEPHINE WILLIAMS, R.A.M.**

Price 3s.

London: **LAMBORN COCK & Co.**, 63, New Bond Street.

ROYAL ITALIAN OPERA.

Amateurs of opera owe a good deal to the managerial habit of announcing beforehand exactly what novelties are selected for production. A proof of this has just been supplied by Messrs. Gye and Mapleson, who, if they had played the childish game of "Open your mouth and shut your eyes, and take what Heaven may send you," would have excited great expectations, and entailed proportionate disappointment. Knowing that some, but not what, novelty was forthcoming, the public might naturally have reasoned after this fashion: "Any work chosen by the managers of one of the chief lyric theatres in the world as an addition to its *répertoire* is bound to have great and distinguished claims." The logic is irrefragable, and it can easily be imagined how the curious anticipator would have passed in review the array of great works never yet heard at Covent Garden, and estimated the pretensions of each—satisfied all the time that, in any case, one would be forthcoming. Not less easy is it to picture the revulsion caused by an ultimate announcement that choice had fallen upon Signor Campana's *Esmeralda*, a work the history of which speaks only of three representations at St. Petersburg, some months ago; while his connection with lyric drama in England is represented by *Almina*, an opera played also for three nights at Her Majesty's Theatre in 1860. But, happily, Signor Campana's new work was announced in the prospectus of the season, time being thus given to prepare for it, and to investigate the reasons for its choice. We think those reasons hard of discovery. The opera could scarcely have been brought out on account of Signor Campana's reputation, the interest of the story (always a secondary matter in opera) or the unchallengeable merit of the music; and we are driven to conclude that a new part for Madame Patti was the chief, if not the sole, desideratum. Even this is unsatisfactory; because, granting, as we do most readily, that an extension of Madame Patti's *répertoire* was desirable, it by no means follows that *Esmeralda* alone could supply the means. *Esmeralda* has supplied the means, nevertheless; and we may as well quit the field of speculation for that of fact.

Signor Campana has been fortunate in his subject, and in the skill of his literary co-worker. There is no need to discuss here the romantic interest of Victor Hugo's *Notre Dame de Paris*, or its special adaptation to purposes connected with the lyric drama. Few who read the novel fail either to appreciate both, or to wonder that great composers of opera have left the story in the hands of composers who are not great. So far, fortune has been on the side of Signor Campana, who, in securing the assistance of Signor Cimino as librettist, obtained another advantage of special importance. To dramatize a novel is a task of no ordinary difficulty; but to adapt a complicated story for operatic purposes can hardly be done with other than a remote prospect of success. Signor Cimino may fairly be congratulated upon his treatment of *Notre Dame de Paris*, even by those who consider that all possible respect is due to the original. True, he has suppressed Quasimodo; but who would care to have such a character prominent in opera? True, also, he has magnified Estella into another revengeful Azucena; but who will complain, seeing that a contralto part of dramatic interest has thus been provided? Once admit the operatic adaptation of a story, and it is impossible to overlook the exigencies involved—on which ground Signor Cimino stands acquitted of all treason, high or low, against the majesty of Victor Hugo. *Notre Dame de Paris* is so well known that a recital of the plot of *Esmeralda* may be superfluous; we, nevertheless, insert it as given by the translator of the libretto, Mr. J. T. Williams.

"*Esmeralda*, a young girl of singular grace and beauty, who has, when a child, been stolen from her parents and brought up by gipsies, is loved with an irrepressible passion by Claude Frollo, the Archdeacon of Notre Dame. The innocent girl is protected from the unrelenting pursuit of the guilty priest by Phœbus de Chateaupers, a handsome young captain in the Scotch Archers, a corps which—as all readers of Sir Walter Scott will remember—was then in the service of the French monarch. For the young Phœbus, *Esmeralda* conceives an absorbing affection, which the soldier returns with equal ardour. Claude Frollo surprises the lovers during one of their secret interviews; maddened by furious jealousy, he stabs his rival in the back, and escapes unperceived. *Esmeralda*, who is discovered near the dead body of her lover, is accused of having murdered him, and a variety of circumstances tending to convict her of the crime, the hapless maiden is arrested and condemned to death. Claude Frollo offers her the means of escape, on condition that she shall consent to his guilty proposals—an offer which *Esmeralda* rejects with scorn. After a brief interview with her mother—whom she has only just discovered, and for whom she has so long and so ardently sought—the unhappy girl is dragged to the scaffold and executed, while Claude Frollo, tortured by grief and remorse, commits suicide, and expires at the foot of the scaffold."

How much a composer of genius might do with this story, we need not say; and there is, consequently, all the more cause for regret that

it fell into the hands of Signor Campana, who scarcely rises even once to the height of its argument. As a matter of fact, the libretto was too good for the composer; because, at the lowest estimate, it might have challenged the genius of Signor Verdi, with whom Signor Campana has little in common, save nationality. This being the case, we shall not go through the opera number by number, wasting time and space upon the minute criticism warranted only when works of merit are considered. There are, however, some salient features it may be necessary to point out, *pour encourager les autres*—those, we mean, who are striving to attain Signor Campana's end with no more than Signor Campana's means. To begin, even free-thinkers on questions of harmony may find matter for objection in nearly every page of the work. Signor Campana stands not upon the order of his modulations, but modulates at once; with a disregard of proprieties which would be sublime if it were not something else. The smallest details of grammar, moreover, are so coolly set at defiance that we well-nigh incline to believe grammar has lost its binding power. This might be pardoned if outweighed by original themes, masterly development, and dramatic force; but for such things we look through the opera almost in vain. In fact, we might apply to *Esmeralda* the familiar remark, "What is good is not new, and what is new is not good." As an example of the former, take the concerted piece immediately following the revelation of *Esmeralda*'s nationality, wherein Signor Campana suggests *La Favorita* and *Lucia* with astonishing fidelity. As regards the latter, we may give a general direction to take the first number that involves no reminiscences, confident in the assurance of its bearing out our remark. Briefly, *Esmeralda* is the work of a composer whose ambition has outgrown his powers and placed him in a false position. If it be asked, Has, then, *Esmeralda* no merit at all?—we answer that, however it may appear from a lower stand-point, regarded as a serious attempt at writing serious opera, it must be pronounced the failure we have described.

Fortune, though denying Signor Campana the ability to write a great work, determined, with her usual capriciousness, to indulge him in other ways. Rarely, for example, has any opera been brought out under such advantageous conditions as *Esmeralda*. With Madame Patti as the heroine, supported by Mlle. Scalchi (Estella), Signor Naudin (Phœbus), and Signor Graziani (Claude), the opera, were it worse than it is, would be endowed for a time with life. No wonder, therefore, that applause was frequent, that the artists were often recalled, and that the audience demanded a sight of the composer. Madame Patti, by virtue of singing which for facility and brilliance challenged comparison, and of acting such as is rarely witnessed on the lyric stage, might alone have produced these results. Her *Esmeralda*, we fancy, will live, when Signor Campana's music is forgotten, becoming, in fact, the *Esmeralda* of the enduring romance, rather than of the opera. To enumerate all Madame Patti's successes would be tedious, and it must, therefore, suffice to say that whether as the gay gipsy girl, the love-stricken maiden, or the victim of judicial error, she was interesting and attractive to the highest degree. Mlle. Scalchi, as Estella, appeared laudably anxious to do justice to her part, in which task she succeeded well enough to continually remind us of a better known gipsy mother. Signor Graziani was sufficiently melodramatic as Claude, and sang throughout with as much energy as he acted. Yet higher praise belongs to Signor Naudin, who won an encore for a "soldier's song," doing all his work, moreover, in a fashion as conscientious as it was able. Signor Caravoglia took the small part of Tristan, Signor Fallar that of a priest, and both band and chorus were efficient under Signor Vianesi's direction. The *mise-en-scène*, for the most part familiar, was good enough for a better work.

THADDEUS EGG.

DORDRECHT.—The Society for the Promotion of Musical Art lately gave an exultant performance of Spohr's oratorio, *Die letzten Dinge*, and of Mendelssohn's music to *Athalie*.

COLOGNE.—The Association for Male Voices, "Lieder-Kranz"—which carried off the first prize at Brussels—gave, a short time since, its first concert this season, before an audience of above four thousand persons. The pieces most highly applauded were Mendelssohn's setting of the *Festgesang an die Künstler*, and *Deutscher Schwur und deutsches Gebet*, by Möhring.

KÖNIGSBERG.—It appears that the difference existing between Mdme. Mallinger and the management of the Stadttheater arose from a cause not entirely unknown in operatic circles.

"Hoarse, sir, or not hoarse?"
—That was all the question."

Mdme. Mallinger says she *was* hoarse; so does Mdme. Mallinger's husband; and so do the medical men called in by them. The management, supported by their own medical man, affirms that she was no such thing. "A very pretty quarrel," as Sir Lucius would have observed.

Charles Dickens.

While his life's lamp seemed clearest, most intense,
A light of wit and love to great and small,
By the dark angel he is summoned hence,
To solve the mightiest mystery of all!

Hearing that he has passed beyond the veil,
Before the Judge who metes to men their dues,
Men's cheeks, through English-speaking lands, turn pale,
Far as the speaking wires can bear the news—

Blanched at this sudden snapping of a life,
That seemed of all our lives to hold a share;
So were our memories with his fancies rife,
So much of his thought our thoughts seemed to bear.

Charles Dickens dead! It is as if a light
In every English home were quenched to-day;
As if a face all knew had passed from sight,
A hand all loved to press were turned to clay.

Question who will his power, its range, its height,
His wisdom, insight,—this at least we know:
All in his love's warmth and his humour's light
Rejoiced and revelled,—old, young, high or low—

Learn'd, unlearn'd—from the boy at school
To the judge on the bench, none read but owned
The large heart o'er which the large brain held rule,
The fancy by whose side clear sense sat throned.

The observation that made all its own,
The shaping faculty that breathed life's breath
In types, all felt they knew and still had known,
Life-like, except that they are safe from death.

Since Shakspeare's, where the pen that so hath lent
Substance to airy nothings of the brain,
His fancies seem with men's experience blent,
Till to take each for other we are fain?

And who that ever wielded such a power
Used it so purely to such Christian end,
Used it to quicken the millennial hour,
When rich to poor shall be as friend to friend?

Who can say how much of that love's pure leaven
That leavens now the lump of this our world,
With influence as of a present Heaven,
Like light athwart chaotic darkness hurled,

May be traced up to springs by him unsealed,
To clods by him stirred round affection's roots
To hearts erst hard, but by his fires annealed
To softness whereof Love's works are the fruits?

Mourn, England, for another great one gone,
To join the great ones who have gone before—
And put a universal mourning on,
Where'er sea breaks on English-speaking shore.

His works survive him, and his works' work too—
Of love and kindness and good will to men,
Hate of the wrong, and reverence of the true,
And war on all that shuns truth's eagle-ken.

Earth's two chief nations mourners at his tomb:
Their memories for his monument: their love
For his reward!—Such is his glorious doom,
Whom mortal praise or blame no more shall move.

Punch.

FUNERAL OF CHARLES DICKENS.

On Tuesday morning, at half-past nine, the remains of Charles Dickens were privately buried in Westminster Abbey. The body left Gadshill Place at six, and was conveyed in special train to the Charing Cross terminus. There the coffin was removed to a hearse, without feathers or trappings. Following were three plain mourning coaches, containing the members of the family and a few friends, as follows:—In the first coach were Mr. Charles Dickens, jun., Mr. Harry Dickens, Miss Dickens, Mrs. Charles Collins. In the second coach, Miss Hogarth, Mrs. Austin (Mr. Dickens's sister), Mrs. Charles Dickens, jun., Mr. John Forster. In the third coach, Mr. Frank Beard, Mr. Charles Collins, Mr. Ouvry, Mr. Wilkie Collins, Mr. Edmund Dickens. None of the mourners wore bands or scarves, but were simply in plain deep black.

At a quarter past nine the cortège quitted the station, where it attracted little observation; the consent of the family to the interment in Westminster Abbey having only been obtained late on Monday, and then on condition that strict privacy was observed, and the ceremony should take place at a time when no crowd was likely. To these stipulations the Dean instantly consented; in fact, he had proffered them when making his urgent request to the family that the remains should be allowed to rest in Westminster Abbey. A grave had been prepared in the St. Mary's Chapel of Rochester Cathedral; but all will feel glad that Mr. Dickens's relatives, at the last moment, consented to gratify a national desire. The funeral procession reached Dean's Yard at half-past nine. The body was received by Dean Stanley, the canons, and other officials, and was conveyed through the western cloister door along the nave into the Chapel of St. Faith, better known as Poet's Corner. Here, after the Abbey was closed on Monday night, a grave had been dug, simply surrounded by a black cloth border to indicate the narrow opening. The grave is situated at the foot of the coffin of Handel, and at the head of the coffin of Sheridan, and between the coffins of Lord Macaulay and Cumberland, the dramatic poet. Near to the side of Dickens, and towards his feet, lie Johnson and Garrick, while close to them reposes Campbell. The statue of Addison and the bust of Thackeray overlook the grave at its head. Shakspeare's monument is not far from its foot; those of Goldsmith and the Duke of Argyll are on the left. The Dean read the Burial Service, which was over by ten, before any visitors were admitted. It was the Prayer Book Service, read, not chanted or intoned. Between prayers the organ played a soft voluntary. When the coffin, in plain oak, was lowered into the grave, and the service was over, it was strewn with wreaths and flowers by the female mourners; one large chaplet of white roses was placed at the head. The brass plate bore the simple inscription—

CHARLES DICKENS,
BORN FEBRUARY 7TH, 1812.
DIED JUNE 9TH, 1870.

During the day the grave was left open, and the news of the interment becoming known, thousands came to take a last look on the shell which holds the remains of one whose name will long be held in honour by Englishmen and all English-speaking nations.

PERSONAL OPERA.

We have heard a good deal lately about personal government, about the risk to society when its framework rests on the shoulders of one man, and about many other dangers flowing from the same source. All this has its analogy in opera, where we see what, after their fashion, are great and important enterprises, subject to the vagaries of, or the accidents that may happen to, a single *prima donna*. An illustrative case is immediately at hand, furnished us from Drury Lane Theatre, by means of the hoarseness which has attacked Mdlle. Christine Nilsson. Everybody knows that at the very outset of her present season in London the Swedish artist had to disappoint her admirers, and that ever since she has appeared only in fits and starts, not depended upon by the public, and not of much value to a manager. The result can hardly be hidden from those who have eyes to see; Drury Lane Theatre shows conspicuously empty benches; and not all the attraction of an admirable *ensemble* in which admirable artists take part, can atone for the absence of the reigning soprano. This is nothing short of humiliating; and we may well inquire into the cause of such a result, that the burden of its responsibility may be laid on

ODESSA.—A series of Russian operatic performances will be given here during the months of July and August.

STOCKHOLM.—Mme. Clara Schumann has been created an honorary member of the Royal Academy of Music.

BARCELONA.—Mme. Blume-Sauter has left Italy and been engaged as *prima donna* at the Teatro del Liceo of this town. She made her first appearance as Elisabeth in Verdi's *Don Carlo*.

BRESLAU.—A performance of Herr J. Vogl's oratorio, *Die Auferweckung des Lazarus*, was given a short time since, under the direction of Herr R. Thoma, in the church of St. Elisabeth, and afforded great satisfaction.

the right shoulders, and the secret of its removal discovered, if, haply, discovery is possible.

It is obvious, to begin with, that blame cannot attach to managers, who, by engaging favourite *prime donne* on absurdly high terms, do that which, though it may ruin them eventually, alone renders opera at all possible. Without in the least disparaging other and able artists, we may ask what would Covent Garden be in the absence of Mesdames Patti and Lucca more than Drury Lane has been in the absence of Mdle. Nilsson? The most casual observer of such matters knows that an abandonment of the "star" system, would revolutionize opera altogether, and necessitate appeals (which would find but little response) to another public than that now sustaining the institution. Managers, if they must be managers, have, consequently, no choice but to bid high for favourites, and pay in hard and heavy cash for the pleasure of risking their all upon the delicate throats and yet more tender susceptibilities of foreign song birds. But if we must acquit the managers, who have nothing but Hobson's choice before them, neither can we blame the artists, who naturally improve their position to the utmost, and make prodigious quantities of hay during the possibly short time that their sun may shine. No doubt if these extremely lucky individuals—the artists we mean—were free from the shortcomings natural to humanity, they would use their power with greater regard for the interests of those who pay them so heavily. But they are not thus free; and, moreover, they possess, as a rule, all the illogical impulses which belong to the sex now trying so hard to become our masters. Hence we hear from time to time of capriciousness, thoughtlessness, or selfishness on the part of *prime donne* which are hard to tolerate, much more hard to forgive. Let us suppose, for example, that a favourite singer, in full view of a heavy season likely to make corresponding demands upon her powers, wastes her energies in superfluous work, begins the season in impaired health, and even then spends the strength belonging to her manager for the gratification of private and exalted circles. It is clear that this course lies within the bounds of possibility; and, therefore, we may well complain of a system that enables it to bring close upon ruin such a great art-enterprise as a first-class lyric theatre must necessarily be.

Upon the shoulders of the operatic public, and of the press at large, we fancy that responsibility in the matter of which we write must be placed. The former—those excepted who frequent the upper regions and encore all the best music, but who count least in a manager's estimate—are merely followers of a fashion they themselves, or their journalistic teachers, have made. Music stands for little, and Mozart may pour out his choicest strains in vain if the reigning favourite be absent. The illustration of this at Drury Lane on Saturday was most melancholy; crowds turned their back upon *Le Nozze di Figaro* supported by artists like Volpini, Lewitzky, Faure, and Santley, because one of its characters was not sustained by Mdle. Christine Nilsson. All the more melancholy did this exhibition of bad taste appear an account of the helplessness of an immediate cure. The time will come perhaps—though we are by no means sanguine about it—when those who are the chief support of opera will regard a good *ensemble* as the chief operatic good; no longer looking upon everything as concentrated in the person of a single favourite artist. If this change for the better be possible the press can certainly hasten it by refusing to trumpet forth at enormous length the praises of reigning sopranos, while the just claims of other artists not so fashionable meet with scant attention. We commend this matter to those whom it most concerns, and who are quite intelligent enough to see, without exposition from us, in how a great a measure they ensure the continuance of personal opera.

THADDEUS EGG.

THE ORGAN PEDALIERA—A SUGGESTION.

To the Editor of the "Musical World."

SIR,—Ever since the penny exhibition at the country fairs, a generation ago, of the celebrated Miss Biffin cutting devices in paper and card-board with her toes, and writing, besides, a very fluent current hand, the thought has been in my mind to suggest the possibility of a more economical pedal-board for the organ—economical with regard to expenditure of power and space; saving both time and strength, by adapting the keys to the toes instead of to the feet of the performer. I have been too much afraid of being laughed out of the project at the outset, to even mention my views. But recently what I have always regarded as a certainty has received such ample corroboration by the display of violin fantasias produced through the mediumship of the ten toes only, at one of the London music-halls, by a German musician who was born

without arms, that it may be inferred that the time has arrived for giving my suggestion some sort of publicity by mentioning it in your journal.

The organ-builders might sneer at my suggestion involving serious modifications of plans already thought to be perfect; but, when the numerous alterations in clavichords, from early times to now, are considered, it will be indeed stranger if some one amongst their number should not be courageous enough to brave prejudice in giving such a modification of the *pedaliera* as will admit of its being played with the toes, at least a trial. The saving of space would be such as to enable the whole key-board compass to be placed within the same space as the ordinary two-and-a-half octaves now in use. More than double the quantity of notes could be easily brought within reach; also two or three sets of pedal-keys, if required, could readily be made available. Then as to ease and comfort in playing, to say nothing of smoothness, grace, and beauty in delivering the music. Such a fugue as Bach's "Giant," and others of a like character, instead of being jolted and chattered out with noisy impetuosity could be presented with as much ease and fluency as the five-finger exercises are now played by the merest tyro on the pianoforte. If we look at the difficulty of the violin as compared with the pianoforte when only the hands are considered, the fact of fantasias being performed on the violin by means of the feet alone places beyond the reach of doubt the practicability of scale passages being performed upon a pedal-board made for the toes, with a very small amount of labour. Indeed I am convinced that it is only for some one to try the experiment, and he may very speedily demonstrate it for himself. I am aware that whatever is new is received at first with caution; and in this aspect of the question it would appear to rest with some of our organ-builders to essay the application of a new pedal-board to be played by the toes. I merely throw out the idea, leaving those interested to try it or not, as it may please them to entertain or reject the suggestion. The field that would thus be opened up for new effects appears to my mind almost unbounded.—Yours very truly,

Maidstone, June 1, 1870.

GEORGE TOLHURST.

PROVINCIAL.

MALVERN.—We read in the *Malvern News* of last Saturday:—

"The musical and literary entertainment which took place at the Concert Hall on Tuesday last was a decided success, the attendance being large and satisfactory. The chorale, 'Let all men praise the Lord,' and 'Incline thine Ear,' solo, sung with great taste by Mr. J. W. Stoye, were well received and warmly applauded. 'The Fields of Paradise' was effectively rendered by Miss Smith. The second part of the programme consisted of songs, glees, &c. 'Awake, Æolian Lyre,' was sung with much spirit, and 'The Dawn of Day,' was well rendered. Miss Davis, Messrs. Smith and Stoye were encored in 'Oh, Stranger, lend the gentle bark,' and other concerted music was sung in an admirable manner. Mr. F. Spray played Beethoven's romance in F, and Mr. J. T. Hornblow, of Tewkesbury Abbey Church, conducted the performances. The entertainment proved so far successful as to pay its expenses."

FINGEST (Henley-upon-Thames).—A correspondent writes us that:—

"An evening concert was given on Wednesday, June 8th, under the direction of Mdme. Marie d'Annetta (towards the funds for placing a stained glass window in Fingest Church), in a 'barn,' kindly lent for the purpose by Mr. T. Hussey. The 'barn' was most tastefully decorated with paintings, flowers, moss banks, wreaths, &c., by Miss A. Gwilt, sister of Mdme. d'Annetta. Upwards of 400 persons obtained admission, while numbers were unable to get even standing room. The concert opened with the 'Gipsy Chorus' from *Preciosa*, sung with great precision by the Fingest Glee Choir, and followed by the overture to *Guillaume Tell*, capably executed on the harmonium, by Mdme. d'Annetta. Mr. Greenwood sang 'M'appari' charmingly, although his splendid voice was not heard to advantage as he was suffering from hoarseness. His son, Willie, a little boy nine years old, delighted everyone present by his sweet clear voice, and his song, 'A Summer Evening,' just suited him. Miss E. Deane gave with great expression Wallace's 'Gentle Troubadour,' and was encored in a *barcarolle* with Mr. F. Greenwood, 'On the Blue Wave.' Miss Deane was recalled after 'Janet's Choice,' when she sang Glover's 'Gipsy Jane,' in capital style. Her sweet voice and unaffected manner greatly pleased the audience. Miss A. Gwilt was encored in a very pretty song, 'Heartbroken' (by Marie d'Annetta), which she sang with genuine feeling. Mr. Pestell was enthusiastically encored in both his comic songs. A 'Grande Valse,' by Signor Tito Mattei, was excellently played by Mdme. d'Annetta and greatly applauded. Unfortunately, Count Rolff was not forthcoming, so Mr. Greenwood,

at a moment's notice, undertook to sing the 'Little Wee Dog,' which he did extremely well, and was vociferously encored. An arrangement of operatic air, for violin and piano, played by M^{me}. d'Annetta and Miss A. Gwilt then followed, and pleased everyone. Mr. Pescud, of Henley, whose name, however, was not in the programme, volunteered a solo, in place of the trio announced. Arditi's 'Stirrup Cup' was encored, when he sang Roche's 'A thousand times good night,' both in his usual artistic manner. The National Anthem followed, and so closed one of the most successful country concerts ever given. We only hope that M^{me}. d'Annetta can be prevailed upon shortly to give another. By-the-bye, I had almost omitted to mention Mrs. Gwilt's very artistic singing of 'The Blue Ribbon,' and Mr. Deane's gallant delivery of 'The Cambrian Plume' (Brinley Richards), an omission I should not have forgiven myself for, as they deserved and obtained the warm applause of the audience."

DUBLIN.—A correspondent writes to us as follows:—

"The Philharmonic Society have given an excellent performance of Mrs. Robinson's cantata, *God is Love* (which met with great success when produced last year). The principal vocalists were the Misses Herbert, Miss Fennell, Mr. R. Smith, and Mr. Peel, assisted by an excellent chorus. The *obligato* violoncello accompaniments to several of the pieces were beautifully played by Herr Elaner, and the harp accompaniments by Herr Oberthür, to whom the credit of the excellent orchestration of the cantata we believe is due, and of whom the *Daily Express* writes:—The masterly harp playing of Herr Charles Oberthür, that true artist and accomplished musician, constituted a great and legitimate attraction. Herr Oberthür, who had been judiciously retained for the harp *obligati* of the cantata, played also a solo, accompanied by the orchestra, modestly entitled, "Concertina," abounding in melody and elegant passage writing, and moreover charmingly scored for the band. Herr Oberthür played admirably in Mrs. Robinson's cantata, and, of course, he did equally well in the interpretation of his own thoughts. The *Concertina* opens in G minor, modulates, among other keys, into G flat, in which there occurs a very graceful six-eight movement. The *finale* is in the tarantella form, with a short *cantabile* episode, and is wound up by a brilliant *coda* in G major." The same journal writes also that—"There was one unusual item in the programme—namely, a piece for the organ alone, and more unusual still the piece was re-demanded, and the player, Dr. Stewart, obliged to return. Miss Fennell (the "star" of the Irish Academy of Music), was very successful in the contralto air "Cling to the Crucified," in Mrs. Robinson's cantata, and had to repeat Dr. Stewart's clever setting of "At the dead of night," from Dr. Walker's *The Eve of St. John*. Mr. Bussell and Mr. Robinson were the joint conductors, and Mr. Levey led the band. Their Excellencies the Earl and Countess Spencer were present, and remained until the conclusion of the concert."

LEEDS.—The *Yorkshire Post* says:—

"One of the most attractive of the Town Hall Popular Concerts took place on Saturday evening last. There were two vocalists, Miss Grace Armytage and Mr. H. C. Sanders. We sincerely hope the experiment of having the band of the 5th Dragoon Guards to play in conjunction with Dr. Spark at the organ will be repeated. The concert was opened by a selection from Rossini's *Stabat Mater*, performed by the band and Dr. Spark. No less effective was a Shaksperian overture, arranged by Dr. Spark, introducing 'Come unto these yellow sands,' 'Where the bee sucks,' and Mendelssohn's 'Wedding March.' A pastoral fantasia of Lefebure Wely's was the means of eliciting some marvellous organ effects. The composition was played as a solo by Dr. Spark. A grand fantasia on *Faust* was played with great taste; and at the close the band and organ combined performed the National Anthem and 'Rule, Britannia.' Mr. J. Sydney Jones, the regimental bandmaster, conducted in admirable style. Miss Armytage sang very sweetly and was encored in all her songs. The only song for Mr. Sanders was 'The Guard Ship,' and in its execution he acquitted himself satisfactorily."

To the Editor of the "Musical World."

SIR,—Public authority has undertaken to purify our streets of the scandal of men dressed as women. Will the public sense of propriety purify our stage of the other scandal—women dressed as men?—Yours,
Theatre, June 10.

DECEMY.

INNSBRUCK.—Handel's *Acis and Galatea*, which, though so well known in unmusical England—to adopt the language of our foreign friends—is a comparative novelty here, has been lately performed to the great delight of all those Innsbruckers who were fortunate enough to be present. The performance, indeed, was such a success that it will shortly be repeated.

CHURCH MUSIC IN LONDON—No. I.

ST. PAUL'S.

To the Editor of the "Musical World."

SIR,—It is with diffidence I approach you on a subject treated with so much unvarying apathy, both by the press and the public, as Church Music; an indifference positively culpable in those, like yourself, who undertake the responsibility of directing the public taste in matters concerning the Divine art. Your columns are, week by week, and year by year, filled with notices of performances that are but illustrations of the vanity of player and singer; but the execution of the music in our national Church, rarely receives recognition. Your critical genius is spent in compositions as ephemeral as the passing fashions of a lady's toilette, whilst our unique school of church music, that has been more or less worthily represented by English musicians for three centuries, is treated with the coldest neglect. Can music, when an adjunct to religion, be considered unworthy your consideration? Is not rather your beloved art more truly Divine when made the vehicle of prayer and praise,—the handmaid of holy Church?

The object of this letter, primarily, is to enlist your critical powers in a survey of the present condition of our ecclesiastical music, to enquire if it is adapted for its high functions, and if it fulfils its heavenly mission. I may be reproached by some for seeking aid and light from the outer musical world, when I may find a Diogenes within the Church's pale, but the rough hands of the present age tear away the garb of sanctity if it hides decay. For illness of body we send not for the priest but for the doctor; and I trust the new batch of "*Mus. Docs.*" Oxford intends making, will be commissioned to vivify the languishing, stagnant, and lifeless choirs of our London churches. Amongst our churches stands first in order St. Paul's Cathedral. For, as the tall palm that lifts its head high above the stunted shrubs of an Eastern plain, so rises its glorious dome high above all in the surrounding wilderness of brick and stone, throwing into shadow the uprearing palaces of commerce. In towering majesty it demands from all observation and artistic homage, and invites all to enter and behold what it enshrines, and he that enters may, with justice and bitter disappointment, exclaim:—

"A pity builder made so thick a wall
About so poor a treasure"

—for in spite of its dome of vast and harmonious proportions, a sense of coldness and crudeness pervades it—a miserable neglect made more apparent by spasmodic attempts to beautify. I once saw a lunatic whose notions of full dress consisted of a white waistcoat ornamented with brass buttons and soiled postage stamps; in truth some such idea of beauty the interior of our cathedral presents, with its patches of gilt and paint. The large organ over the south entrance is like unto the rest—it lacks a proper case, and looks like a gymnasium erected as a means to increase the organist's salary from the pockets of muscular visitors. The smaller and older organ built by Father Schmidt, that looked so noble when over the screen carved by Gibbon, is now stowed away in an arch of the choir. A few years ago a Japanese philosopher, in speaking to his countrymen of our churches, said, "they always place a huge ugly idol, without head, but with many loud voices, in their midst." Have our church authorities felt the justice of this criticism, and is this the cause of the organ being either crammed into a nook or buried in cellars out of sight? But I care not where the organ be placed so long as it answers its purpose of accompanying the choir; that it can better do so when it is placed between the decani and cantoris sides of the choir. The architect, however, has been of late in the ascendant, and has remorselessly sacrificed the ear to the eye. The useful but obtruding organ has been deposed; but what, saith he, is the *sound* to the worshippers, if the *sight* of columns and arches be uninterrupted to the gazers.

Previously to the removal of the screen the voices of the choir were much more condensed in space than now. Weak and ineffective as they were then, in point of numbers, yet the area was circumscribed to the choir proper, now that barrier is removed, and a much vaster space is supposed to come within the range of their voices, and thus the feebleness of their numbers is made more painfully apparent. Some dozen boys and ten men constitute the full choir, and this ridiculously small force is further weakened by its division into decani and cantoris sides, so that in great part of the services the voices of only six boys and five men can be heard. I need not attempt to describe the pitiable effect of such a number in a building so vast, and crowded, as it often is, by a congregation of many thousands. I would not willingly write a disparaging word concerning the vocal ability of any individual member of the choir. Some are, doubtless, good singers, and all may be considered fairly efficient—it is not the quality, but the quantity that I denounce as utterly incompetent. The efficiency of the choir is further reduced by a total absence of organization, the straggling entrance into Divine service of its members, one by one,

illustrates its entire looseness and irregularity in all things. There are five vicars-choral, who form, with the organist, a corporate body, the rest are stipendiaries. The policy of the vicars-choral, after being "sworn in," usually is to proclaim entire irresponsibility, refusing subordination to the dean and the chapter, to claim the right to attend service only when they please, and to be subject to no authority how they perform their duties; in fact, for each member to be a dean and chapter unto himself. Surely I need not urge that government, necessary to the well working of any society, to the happiness of any household, should be exerted for the proper conduct of a public choir. I refrain at present from discussing the character of the music in our Cathedral Service; but I cannot withhold acknowledging the gratitude all lovers of the Divine Art must owe to Mr. Goas, the organist of St. Paul's, for the additions he has made to our *répertoire* of ecclesiastical music. Like his many predecessors, he has devoted his life to compositions for our church, and, unlike many of his contemporaries, who waste their energies in attempts at oratorio, as ambitious as futile, his works, fragmentary as anthems and services necessarily must be, form a worthy sequel to those of Purcell, Blow, and Boyce, and are truly a noble development of our English sacred school. They have learning without crudeness, solidity without heaviness, manliness with tenderness, and power with geniality. Well would it be if our young musicians would take him as a model in their writings, for in his works they would find a natural healthy beauty of form that may lead them from imitating the instrumental draperies of the modern German school, which fantastic draperies they too often use, as "the Veiled Prophet of Khorassan" did his veil, for the purpose of hiding deformity of features. The authorities of St. Paul's may be congratulated upon a servant of such earnest genius as their organist. Poverty now is their plea for not augmenting and improving their choir, but when in the possession of their immense revenues they did nothing, and if those revenues were again restored to them I fear little could be expected from dignitaries so ignorant and indifferent to the musical art.—I am, Sir, your obedient servant,

P. G.

ORGAN NEWS.

The organ erected in St. Mary's Church, Horncastle, by Messrs. Gray & Davison, in 1861, has been rebuilt and enlarged by Mr. T. H. Nicholson, of Lincoln, and is now a very fine instrument. Additional bellows and wind chests have been supplied, the action has been bushed, every pipe has been revoiced, and several stops added. The increased body of tone is something marvellous, the Bourdons especially adding to the fulness and grandeur of the instrument. The greatest praise is due to Mr. Nicholson for the thoroughness with which every part of the work has been done. The organ was opened by Mr. W. Wakelin, who unites to brilliant execution an exquisite taste in the management of the instrument. The services at the opening were choral throughout, and were in every respect successful. The following is a specification of the organ:—

GREAT ORGAN.

CHURCH ORGAN.			
	feet.		feet.
1. Bourdon	16 tone.	7. Principal	4
2. Open Diapason	8	8. Fifteenth	2
3. German Gamba	8	9. Twelfth	3
4. Stopped Diapason	8 tone.	10. Mixture (4 ranks).	
5. Dulciana	8	11. Trumpet	8
6. Rohr Flute	4	12. Clarinette	8

SWELL ORGAN.

	feet.		feet.
1. Bourdon	16 tone.	6. Mixture (2 ranks).	
2. Open Diapason	8	7. Horn	8
3. Stopped Diapason	8 tone.	8. Oboe	8
4. Principal	4	9. Clarion	4
5. Fifteenth	2		

PEDAL ORGAN.

1. Open Diapason 16 feet.

COUPLERS.

1. Swell Octave.	4. Pedal to Swell.
2. Pedal Octave.	5. Great to Swell.
3. Pedal to Great.	

N.B.—Soundboard, slides, and action are prepared for a Bourdon (16 feet tone) to be added to the Pedal at some future date.

To the Editor of the "Musical World."

MY DEAR SIR,—I have just received a letter from Dr. Ferdinand Hiller in which he requests me to ask you to kindly correct a paragraph which has appeared in the *Musical World*—to the effect that Wagner has been invited to conduct Beethoven's Ninth Symphony at Bonn—the fact being that Wagner is going to conduct at Vienna, Hiller himself, of course, conducting at Bonn.—Yours sincerely,

ALFRED H. LITTLETON.

1, Berners Street, W., June 16, 1870.

OUR CONTEMPORARIES.

"LE NOZZE" WITHOUT NILSSON.

The *Graphic* of June 11th thus refers to late events at Drury Lane:—
"Our readers may accept the official statement with regard to the popular Swedish artist as an absolute fact. Mdlle. Nilsson has overworked herself, and she now suffers the consequence that comes to all alike, be they *prima donna* or scene-shifters. Rest is essential in such a case, and rest Mdlle. Nilsson is taking, sorely against her will, we may be assured; and not less sorely against the interests of her manager. It must be said, however, that the manager suffers more than is creditable to the public. On Saturday last Mdlle. Nilsson was to have played the Countess in *Le Nozze di Figaro*, and her non-appearance enabled the observant to gauge the extent of *prima donna* worship among operatic audiences. Remembering that, with Mdlle. Nilsson absent, there yet remained such a group of artists as Volpini, Reboux, Lewitzky, Faure, and Santley—to say nothing of Mozart's unsurpassed music—the number who turned away forced upon us some unpleasant reflections. These defaulters were of all classes, but chiefly of the class well educated enough to know better. Elegant young ladies exclaimed, 'Oh, mamma, Nilsson doesn't sing. What is the use of staying?' Severe persons of both sexes waxed angry, and muttered, as they retired, that the conduct of 'These artists,' in being hoarse, was 'simply disgraceful;' while swells let fall their eye-glasses with the familiar 'click' of young Barnacle, and drawled, 'By Jove! you know, heaves a sell.' So Mozart's matchless opera, played after a fashion not to be surpassed in Europe, was given to a partially empty house, and all because one artist fell sick! To what conclusion the logic of this fact brings us we would rather not trust ourselves to say. During the present week Mdlle. Nilsson's name has not appeared in the bills; but capital performances of *Il Barbiere*, *Dinorah*, and *Robert le Diable* have taken place—Alice in the last-named opera being represented by Mdlle. Reboux, whose usefulness as Mdlle. Nilsson's substitute can hardly be overrated."

CONCERT AT SEA.—The correspondent of the *Musical Bulletin* of New York, a passenger on board the *City of Baltimore*, bound from New York to London, has forwarded us the following particulars:—

"A very interesting and pleasing incident characterized the voyage of the *City of Baltimore* from New York to Liverpool, 31st of May, 1870, in the shape of an amateur concert, embracing vocal music, readings, and recitations by the ladies and gentlemen among the cabin passengers. Mr. R. Turner and Mr. Louis Gerster were prominent in originating and bringing the matter to a happy and successful consummation. It was Thursday eve, June 9th, after tea, while the good ship was speeding with smooth and rapid pace across the waste of waters, when the merry ringing of a bell announced the hour for the opening of the concert. The dining-saloon, through the exertions of the committee and the stewards attached to the steamer, was elegantly arranged for the occasion, and the part appropriated to the performers by the simple adjustment of a crimson damask screen was conveniently partitioned off from the section in which the audience was seated. All the ladies on board attended in full dress, and no one who was privileged to occupy a seat at the concert, neglected, neither by dread of sea-sickness or weariness, from being present. When the screen was drawn aside the appearance which the saloon presented was particularly attractive. The numerous lights reflected in the gilded mirrors, united to the bright and warm colours in the damask and plush-covered furniture, and the handsome dresses of the ladies, made quite a pretty picture. Mr. Turner opened the proceedings with a few remarks apologizing in advance for any shortcomings which might mark the concert, and hoping for a liberal indulgence from the audience. He stated the entertainment was for the benefit of the Liverpool Seamen's Orphans' Institution, and trusted each one would contribute as much as he could spare. The opening chorus, 'Hail, Columbia,' was sung by the company, all of whom being Americans it is needless to say justice was done to the national anthem. 'Angels Calling,' a pleasing little solo and chorus, was rendered by Messrs. L. Gerster and Moseley. 'The Man in the Moon,' a comic song, given by Dr. Hardy, created much amusement. A reading from *William Tell* by Mr. H. V. O'Connor followed. Concertina variations by J. Fennell were received with repeated applause. 'Larboard Watch,' duet, sung by Messrs. Turner and Moseley, was well received and applauded. 'Maggie's Secret,' by Miss M. Detterer, and a banjo solo by J. Fennell closed the first part. The collection was then taken up, the performers themselves being the first to contribute, and an unexpectedly large sum realized. The second part opened with 'Softly o'er the rippling Waters,' one of Thomas's beautiful ballads, sung by Mr. Moseley and chorus. 'Marco Bozzaris,' a recitation by Mr. Comley, was very effective, and in response to the call of the audience another ('Clarence's Dream') was given with decided *clat*. A comic medley, made up of a verse or two from fifteen songs of the period, was given by Johnny Fennell. 'Life's Rosy Hours,' a ballad, the composition of Mr. L. Gerster, was sung by himself, with the company for chorus. It was loudly applauded. 'Charming young Widow,' sung by Dr. Hardy, made the audience laugh considerably. The performance closed with 'God save the Queen,' in which the audience joined. The unanimous expression was that nothing of a similar character was ever before rendered with so much spirit and harmony."

ST. JAMES'S HALL,
REGENT STREET AND PICCADILLY.

MR. CHARLES HALLÉ'S
Beethoven Recitals.

1870.

THIS year being the Centenary of the birth of Beethoven, Mr. Hallé has considered it appropriate to devote his Recitals exclusively to the music of that illustrious composer.

The programmes, as on previous occasions, consist of as many pieces as may limit the duration of the performance to two hours—from Three o'clock to Five, p.m. Mr. Hallé is assisted at all the Recitals by

HERR STOCKHAUSEN.

Descriptions, analytical and historical, of the sonatas, accompany the programmes

THE EIGHTH RECITAL

WILL TAKE PLACE ON

FRIDAY AFTERNOON, JUNE 24TH, 1870,

To commence at Three o'clock precisely.

Programme.

SONATA, in E major, Op. 109	Beethoven.
SONG,—Herr STOCKHAUSEN	Beethoven.
SONATA, in A flat major, Op. 110	Beethoven.
SONG,—Herr STOCKHAUSEN	Beethoven.
SONATA, in C minor, Op. 111	Beethoven.

Prices of Admission—Sofa Stalls, 7s.; Balcony, 3s.; Area, 1s.
Tickets at Chappell & Co.'s, 50, New Bond Street; Mitchell's, 33, Old Bond Street; Keith, Frowse, & Co.'s, 43, Cheapside; Hays, 4, Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and Mr. Charles Hallé, 11, Mansfield Street, Cavendish Square.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 18, 1870.

THE BURIAL OF CHARLES DICKENS.

IT has passed into a proverb that Death levels all distinctions; but even if this were otherwise, we should offer no apology for making the illustrious author who has just passed from among us the theme of columns usually devoted to matters with which he had little connexion. Our business is not to write a eulogium upon the genius or the virtues of Charles Dickens. No such thing is needed; the keen sense of national and personal bereavement now afflicting the national and personal heart, being a tribute to the dead man's memory, transcending all words. We choose rather to speak in plain language of that which has added to the sharpness of sorrow by restraining its legitimate and honourable expression. On Tuesday morning last, the corpse of Charles Dickens was smuggled into its grave. We want to know why.

Of late years a fashion has sprung up which must have the sympathy of everybody with a soul above childish frippery—stars, garters, and the like—in which, however, so many grown-up men take pleasure. It is now the "correct thing" to ignore the undertaker's paraphernalia—that strange compound of grimness and stupidity—and to go down to the grave unattended by nodding plumes, gilt-headed truncheons, weepers, and red-nosed

"mutes." So it should be. Death is far too sacred for hollow mockeries; and, sweeping them away, our generation has honoured itself not less than its departed. Charles Dickens, as was natural to one keenly sensitive on all matters connected with the dignity of human nature (like his illustrious contemporary, intimate friend, and enthusiastic admirer, W. M. Thackeray), set his face like flint against hired semblances of woe; and the unpretending cortège of Tuesday morning put a climax to the teaching of a life-time. So far all was well with the funeral of the best known Englishman of his day. That unadorned hearse, and those three plain coaches were enough;—the majesty of departed genius and the tribute of sorrowing millions did the rest. But why so much secrecy? Why were the mortal remains of our great novelist surreptitiously taken to the grave side, and buried with hurried rites and closed doors, as though he had been the scorn of his race instead of its ornament and pride? This, we fancy, is a very different matter; and with it, let us say at once, we have no sympathy.

That the wishes of the dead should be, as a rule, binding upon the survivors, nobody will dispute. There are times, however, when, out of regard for higher considerations, it is necessary to set them aside. This may easily be the case with illustrious men, whose innate modesty would defraud a nation of the privilege of paying them honour. Therefore, while yielding to none in our reverence for the departed author's wishes, we say that his funeral was a national matter, to be dealt with on national grounds. Public instinct decided thus, so soon as the public ear heard the sad news of death; and every man's imagination pictured Charles Dickens borne to Westminster Abbey through crowded and silent streets, and buried while thousands "made great lamentation over him." There could have been nothing repugnant in this to the deceased. Charles Dickens despised the hideous mockery of woe; but he had no contempt for a profound unaffected sorrow. We regret that any compromise should have been attempted between the conflicting wishes of the dead author and those of a mourning people. Had the remains been buried in the quiet churchyard of "Cloisterham"—Rochester, we mean—there would still have been cause for regret; but to accept Westminster Abbey; and to take possession of that glorious mausoleum by stratagem, was a course quite foreign to the nature of Charles Dickens, and one, we are confident, he would never have approved.

It was the Bishop of Worcester, not the Bishop of Winchester (as misprinted last week) who preached the sermon on behalf of the Charity, at St. Paul's, on Thursday afternoon, the 9th inst.

OCASIONAL NOTES.

Mdlle. KRAUSS, according to the French papers, is engaged at the Grand Opéra, and will make her *début* there in M. Mermet's *Jeanne d'Arc*, perhaps the worst, certainly the noisiest, opera of modern times. Some hold that Mdlle. Krauss does unwisely to abandon the Italian Opera, where she has won her Parisian laurels; some hold the contrary; we hold off. *On Verra.* (Who's "ON"?)

At a concert given four years ago by Mr. Arthur Sullivan, a printed apology for the possible absence or lateness of some of the orchestra was circulated. It appeared that many would have to come from "a considerable distance," and that in fear of accidents "by rail or by road" they did not feel sure they would reach St. James's Hall at the appointed hour. On reading this announcement it struck us that we must be at Vienna, and that the musicians had to come from Königsgrätz by the train which carried Dr. Russell at a mile and half an hour. But no: we were in London, Piccadilly on one hand, and Regent Street on the other. Where the musicians hailed from (who were afraid of reaching St. James's Hall only in time to be too late) was not made

known. Nevertheless, owing to superhuman efforts, and a fortunate absence of accidents, they contrived to appear at a tolerable hour, and played Mr. Sullivan's symphony in E minor (No. 1—where is No. 2 in D major?).

A NEW theatre has been "inaugurated" at Genoa, under the name of the Politeama Génovese. The opera played was Signor Petrella's *Promessi Sposi*. Signor Bossola directed the orchestra. The town of Genoa has been endowed with this new and (it is said) beautiful monument by the brothers Chiarella (whoever they may happen to be). Everything is praised (of course) by the local papers, which declare that so complete and striking a representation had never before been witnessed at Genoa.

THERE is an "on dit," sufficiently pleasant to make all lovers of Schubert's music hope that it may turn out to be true. "On dit," then, that Mr. Sims Reeves and Herr Jules Stockhausen are about to give a concert, in the course of next month, at which the whole of Schubert's twenty songs, entitled *Die Schöne Müllerin*, will be introduced. A more interesting performance could scarcely be imagined. The idea of such music, interpreted by two such singers makes one's mouth water. But *who* is to be the accompanist?

A MORNING contemporary in its article on the production of Signor Campana's *Esmeralda*, at the Royal Italian Opera, has the following:—

"The work is placed on the stage with that splendour of costume and scenery which is peculiar to this establishment."

The "splendour of costume and scenery" is curious, seeing that there is nothing new in either department—nothing that had not been used for other purposes already.

THE subjoined is the letter about Herr Richard Wagner and his *Walküre*, addressed by Herr Esser to the editor of the *Neue Freie Presse*, at Vienna:—

"Sir,—Having written to ask Herr Richard Wagner whether there was any chance of the *Walküre* being produced at the Theatre Royal, Munich, and, if so, when that event would occur, and, also, whether he would himself take part in getting up his work, I received the following answer, a copy of which I append. As this answer was not intended for me alone, but for all who take an interest in the production of the *Walküre*, and as Herr Wagner not merely gave me the permission to get it published in some paper enjoying a large circulation, but, expressed a wish that it should be so published, I take the liberty of forwarding it to you for insertion. Begging you to fulfil, if possible, Herr Wagner's wish, I remain, with the greatest respect, your obedient servant,

H. ESSER.

"Salzburg, 19th May, 1870."

CHARLES DICKENS lies in Westminster Abbey, with the great chiefs and peers of English literature. It is his proper place. His relatives have known how to unite a becoming regard for the simplicity and humility of mind which expressed itself in his funeral instructions with a recognition of the nation's title to pay him the highest posthumous honour. Dickens belonged to himself and to his family, but he belonged also to the English people, of whose life in the nineteenth century he was the truest interpreter. He painted them as they are, but in doing so showed them what they ought to be. A master in what may be called the realist school in art, his *real* was drawn on the background of a pure ideal. He was the most influential teacher of our day, although his teaching was not purely didactic, but addressed itself to the imagination and the feelings. It is creditable to the English of the nineteenth century, hard and materialistic as we reproach ourselves with being, that our favourite author should have been one whose pages are not more remarkable for genius than for earnest faith, cheerful and genial hope, large and penetrating charity. An age and a people which have understood and loved Dickens have a right to respect themselves. But we will not be betrayed into delivering, over his scarcely closed grave, one of those funeral orations to which he so strongly objected. His eulogy lies in the books which have delighted all readers, while purifying the moral and intellectual atmosphere we breathe. He is the author of far more than he wrote; and his works at once follow and remain behind him, to continue their beneficent influence. *Vale, vale!*

THE programme of the forthcoming Festival of the Three Choirs of Worcester, Hereford, and Gloucester, to be held this year at Hereford, so far as relates to the sacred performances at the Cathedral, is now arranged as follows:—The Festival opens on Tuesday, the 23rd August, with Mendelssohn's *Elijah*, which will occupy the whole of the first morning. In the evening, according to a new arrangement, there will be a performance of sacred music at the Cathedral, consisting of Haydn's *Creation* (Parts 1 and 2), and Mr. J. Barnby's *Rebekah*. On Wednesday morning Mr. Sullivan's *Prodigal Son* (written for last Worcester Festival), Spohr's *Last Judgment*, and Mozart's Twelfth Mass. Thursday is to be chiefly devoted to Mendelssohn and Handel—Reformation Symphony, the fragments from *Christus*, and 42nd Psalm, of the former; selections from *Judas Maccabeus*, *Solomon*, and *Jephtha*, with the anthem, "Zadok the Priest," and the *Esther* overture, of the latter being included. On the same morning, to make the programme still longer, as if it was not already long enough, a cantata by Mr. (Henry?) Holmes is to be performed. On Friday, as usual, Handel's *Messiah*. There are to be only two secular concerts at the Shire Hall. The programmes for these are not yet fully made out. The engagements include Mdle. Tietjens, Miss Edith Wynne, Mesdames Sinico and Patey-Whytock, Messrs. Vernon Rigby, Montem Smith, Lewis Thomas, and Santley. Mr. Townshend Smith is (of course) to be conductor.

THOUGH it is a well-established fact that foreign potentates, from the Emperor of Russia down to the tiniest German princelet, are far from chary in distributing their various orders and decorations, the Grand-Duke of Saxe-Weimar eclipses them all in this respect. He stands *facile princeps*; the acknowledged and unrivalled Peabody of decorative munificence. In consideration of the world-wide importance (!) of the late Musical Festival in his pleasant, but small capital, he has conferred the cross of the Order of the Falcon, first class, on Herren Ferdinand David, Friedr. Grütz-macher, Joseph Hellmesberger, and Professor Riedel, at one fell swoop.

THE "model" Wagner-performances commence, on the 19th, at the Grand-Ducal Theatre, Weimar. The following is the order in which the operas will be given: On the 19th inst., *Der Fliegende Holländer*; on the 22nd, *Tannhäuser*; on the 26th, *Lohengrin*; and on the 27th, *Die Meistersinger*. Herr Niemann will sing the music of *Tannhäuser* and of *Lohengrin*; Herr Nachbaur, that of Walther von Stolzing; and Dr. Gunz, that of Eric. Mdme. Mallinger will be the representative of Elisabeth, Elsa, and Eva; Mdle. Brandt, of the Royal Operahouse, Berlin, will figure as Ortrud; while Mdle. Reiss, a local favourite, will undertake the part of Senta. All the bass parts Daland, Landgraf, King Henry, and Pognor, will be sustained by Herr Scaria, of the Royal Opera, Dresden; and all the baritone parts, the Flying Dutchman, Wolfram, Telramund, and Hans Sachs, by Herr von Milde. *Tristan und Isolde* was to have been given, but could not, because some of the artists representing the principal parts are engaged in the *Walküre*, at Munich. Herr Wagner, too, was to have been present, but would not.—By the way, a rage for "model" performances appears to have attacked Baron von Loën, the Intendant of the Grand-Ducal Theatre. He intends giving, in 1871, seven "model" performances of operas by Mozart.

WHEN M. Sainte Beuve, a confirmed invalid, grievously tormented by the malady from which he died, received his appointment to the Senate, he addressed to the Emperor a graceful note of thanks. "You have given me, Sir," he wrote, "the right to be ill." The great critic had previously lived on the modest earnings of his pen, and never known the enjoyment of leisure and repose. The salary of a Senator might have enabled him to rest from literary labour; but his only wish was that it might enable him to bear his sufferings with a constant smile. It would seem that a *prima donna* is as little permitted to be unwell as men who write to live, and as Tom Hood said "find no tonic virtue in a steel pen." Since her arrival here, to fulfil an engagement at the Drury Lane Opera-house, Mdle. Christine Nilsson has been seriously unwell; for a whole fortnight she was sentenced by her doctor to absolute retirement. Even a *prima donna* has a nervous

system, and the wear and tear of a life of incessant strain will shake nerves of steel. No sooner had Mdlle. Nilsson completed her autumnal concert tour in England last year than she returned to Paris. During the four successive winter months she brought the largest receipts to the Académie Impériale, and besides her unceasing appearances at the Tuileries, the Hotel de Ville, private salons, and public concerts, she sang thirteen times for charitable purposes, and gave up the whole receipts of her final benefit at the Opéra to the relief of her poorer brothers and sisters in art. After such a campaign an interval of rest might not have been deemed unreasonable. But there is no rest for a *prima donna* in the maelstrom of her renown. From the last performance in Paris to the first in London was, as novelists say, "the affair of a moment;" and the result of this prodigality of exertion was collapse. A fortnight's silence seems eternal to a *prima donna* and an enthusiastic public, but on Tuesday night the audience at Drury Lane were happily repaid for their disappointment and anxiety by the re-appearance of their favourite in the full enjoyment of her splendid powers. Meanwhile, one Paris journal announces that Mdlle. Nilsson has lost her voice, and will never sing again; another modifies its information by the regret that, although the Swedish nightingale will sing again, her voice has lost—in a fortnight?—all its crystalline clearness and quality of tone, and that she is but a wreck of her former self. Thus the glories of the most brilliant darlings of the lyric stage are not without their shadows, and the envy that pursues them assumes a hundred ingenious disguises of sympathy and commiseration. But if not exempt from persecution, they are bound to know nothing even for a day, of ordinary ailments and infirmities. They must be always in health and spirits, and never unwell ("indisposed" is another thing) until they retire into private life.

CONCERTS VARIOUS.

MR. FREDERICK CHATTERTON, the well-known harpist, gave a recital on Wednesday, at St. George's Hall, which was well attended by his friends and admirers. He played in his usual excellent style six harp solos, all of which were much applauded. Madame F. Lancia sang two of Chopin's mazurkas, encored, adapted by Viardot Garcia to Italian words, and also the grand aria from *William Tell*, "Sombre Foret." Mdlles. Marie D'Etienne, Di Bletchli, Kate Lester, Messrs. Henry Gordon and Vinning also gave some favourite *morceaux*, and Mr. Frank Mori accompanied.

MDLLE. ANNETTE ZULIANI, a young and rising vocalist, gave a concert on Monday evening, at the Beethoven Rooms. She issued an attractive programme, which was performed by Madame Crellin-Pyne, Miss E. Dones, Miss Augusta Manning, Messrs. Perrie, Waldeck, Montelli, Chaplin Henry, Frederick Chatterton, and the young Italian pianist, Enrico Scattola. Mdlle. Zuliani sang the "Tacea la notte," from *Il Trovatore*, "The Willow Song," from *Otello* (with Mr. Frederick Chatterton's harp *obligato*), and a song by Bishop, in all of which she acquitted herself artistically. Messrs. Willing and Lehmeyer were the accompanists.

MRS. ALEXANDER NEWTON gave her *matinée* at the Beethoven Rooms on Wednesday week last, when a goodly number of her patrons and friends attended. Mrs. Newton sang "With verdure clad," the *polacca* from *I Puritani*, and a duet, with Signor Nappi, from *Il Barbiere*. Selections from the works of Mozart, Balfe, Shield, Bishop, and Cimarosa were well interpreted by Mesdames Fosbrooke, M. Severn, Arabella Smyth, Laverne, Messrs. E. Osborne, J. C. Ward, G. Smith, and Signor Nappi. Miss Madeline Cronin, the pianist, played Mendelssohn's *Andante* and *Rondo* and Tito Mattei's fantasia in a brilliant manner, and Mr. John Cheshire one of his harp solos. Messrs. Van Noorden, Frank Mori, and Mr. J. C. Ward were announced as conductors.

MR. GIBSONE gave his second recital on Wednesday at St. George's Hall to an overflowing audience, who fully appreciated his legitimate and excellent pianoforte playing. His second Book of "Meditations," consisting of six *morceaux*, is a charming specimen of pianoforte music. A new sonata for pianoforte and violin, by Mr. Gibsone, in three movements, was played by the composer and Signor Risehari, and heard with much pleasure. Signor Risehari played an *élegie* of his own with much feeling. Miss Julia Elton and Mr. Maybrick were the vocalists. The latter sang a new song by Mr. John Barnett, "The Curfew bell was ringing," with effect. Signor Li Calsi was the accompanist. At Mr. Gibsone's next recital a new vocal cantata for female voices will be given.

MADAME CELLI (widow of the late Baron Celli), teacher of singing, gave a concert at the Beethoven Rooms last Saturday, and was well supported by her friends and patrons. Madame Celli provided a good programme, and all the pieces were received with more or less favour. Mr. George Ferren gave, "Alice, where art thou?" in his usual style. Madame Florence Lancia, Mdlles. Zuhaur, Crellin-Pyne, and Herr Waldeck were the other vocalists. Miss Blagrove (pianoforte), Mr. Frederick Chatterton (harp), and Mr. Richard Blagrove (concertina), each contributed a solo. A young Italian pianist, from Verona, Signor Enrico Scattola, gave with great precision and brilliancy two solos by Krauss and Liszt, which were received with favour. Mr. F. Mori and Herr Lehmeyer conducted.

A MORNING CONCERT was given on Thursday, the 19th instant, at No. 19, Seymour Street, Portman Square, by the permission of Mrs. Owen Lewis, for the benefit of Lady Petre's Crèche or Day Nursery. The Mesdames L. Sherrington, C. and R. Doria, Herren Stockhausen and Waldeck were the vocalists; with Madame Sydney Pratten, Herr Strauss, and Mr. Charles Hallé as instrumentalists, the whole being conducted by M. Francesco Berger. The artists gave their services. Several popular and classical pieces by Beethoven, Mozart, Scarlatti, Pergolesi, Heller, and Handel, &c., made up a capital programme. Berger's pleasing duet, "Peace and Love," was sung with much taste by the Sisters Doria, who were loudly applauded.

MR. G. LANSLOWNE COTTELL's morning concert was given at Store Street Concert Hall, on Saturday, to a large audience. The vocalists and instrumentalists consisted chiefly of the members and students of Mr. Cottell's Academy of Music, by whom selections were given from the works of Beethoven, Rossini, Thalberg, Donizetti, Mozart, Gounod, Henry Smart, John Barnett, W. Holmes, Duggan, Verdi, Balfe, Wallace, Ascher, &c. Amongst the vocalists were Mdlles. D'Elise, Agnes Lyndhurst, the Sisters Demain, K. Heidemeng, Susan Donsworth, Ruth Rae, Messrs. W. C. Bell, L. Waldeck, W. Reeves, J. B. Bolton, Gerald Whitby, and the baritone, Mr. Sutcliffe, from Australia, who sang well "Wake, Linda, wake." Amongst the pianists we can name Miss Ellen Jarman, from Brighton, Miss Laura Vinette, Miss Alice Staunton, Miss Houget, and Miss Amy Perry, who one and all tried their "prentice han" with more or less success. Mr. L. Cottell and C. Weber were conductors.

THE excellent *chef d'orchestre* of the Drury Lane Opera gave his annual concert on Friday last in Drury Lane Theatre. There was an obvious propriety in the choice of place, and not less in that of artists and programme; all the vocal and instrumental resources of the establishment being brought to bear upon a selection of pieces for the most part operatic. It may easily be imagined that the result was every way satisfactory to those who have a taste for entertainments of the kind; and that whoever sat out the proceedings to the end must have gone away in the state of thorough content which knows not the faintest desire for anything more. The programme included thirty-one pieces, among which were an overture, *Guillaume Tell*; a pianoforte solo on airs from *Marta* (Mr. Wehli); a clarinet solo on airs from *Rigoletto* (Signor Bassi); and a violin solo (Herr Strauss). The vocal selections were of diverse interest, among the most attractive being the charming duet, "Pianger tu mai," from *Abu Hassan*, sung by Madame Trebelli and Madame Monbelli; "Ombra leggiera," given with her usual effect by Mdlle. di Murska; Ardit's "Leggiero invisibile," and L'Estasi, sung excellently well by Madame Sinico; a romance, by Paquis, "Sogno d'amore," in the horn *obligato* to which the composer divided attention with the vocalist, Madame Trebelli; and Molloy's "Wandering Jew," declaimed in perfect style by Mr. Santley. Besides the artists already named, Mesdames Reboux, Lewitzky, Cari, Volpini, Vinta, MM. Mongini, Bettini, Gassier, Foli, Faure, Verger, and others of less note, took part in the concert. Signor Piatti played his own *Adagio* and *Barcarolle* (*Marino Faliero*) in a style nothing short of marvellous; and the long entertainment was brought to a close by a portion of the last act of *Rigoletto*, in which Mdlle. di Murska appeared as Gilda, Madame Trebelli as Maddalena, Signor Mongini as the Duke, Mr. Santley as Rigoletto, and Signor Foli as Sparafucile. A large and fashionable audience was present, and Signor Ardit's reception afforded another proof of the esteem in which he is justly held.

CARLSRUHE.—The theatre is closed until the beginning of August.

MUNICH.—The first performance of Herr R. Wagner's *Walküre* is definitely announced for the 26th inst.

THE festival performance of Herr Richard Wagner's operas, to take place (as our readers have already been apprised) at Weimar, are arranged as follows:—On Sunday (the 19th inst.), the *Fliegender Holländer*; on Wednesday (the 22nd), *Lohengrin*; on Sunday (the 26th), *Tannhäuser*; and on Wednesday (the 29th), the *Meistersinger*. We shall, doubtless, be furnished (by "C. A. B.") with full particulars in due time.

JOSEPH HAYDN.*

Haydn was one of those great composers whose amiability has been unapproached, and whose kindness of heart is conspicuous in most of his transcendent works, which were dictated by the sole delight of affording happiness to others and giving real enjoyment to the world by his thoughtful compositions.

To record the origin of the Farewell Symphony (*Abschieds Symphonie*) we must go back to the year 1760, the time when Haydn accepted the appointment of Chapelmaster to Prince Esterhazy, with 400 florins per annum. For this small salary he was obliged to conduct the Prince's opera, concerts, and church music, and, besides, it was his duty to compose new music for those institutions, to rehearse, to instruct, and even to keep the piano in the orchestra in tune.†

No doubt this engagement gave him the opportunity of developing his talent to unlimited extent. He acknowledged with thankfulness the expeditious position he had achieved by saying: "My Sovereign is satisfied with my compositions, and I receive the highest approbation from him. I can now make musical experiments as conductor with my orchestra, by observing what produces or enfeebles the impression and the effect. I am able to ameliorate, to add, to venture, and being secluded from the outer world, nobody can distract or torment me, and to these circumstances taken together I assign the reason why I remain original." Here, at Eisenstadt, in Hungary, and, during the winter time, two or three months at Vienna, for the length of thirty years, till the establishment was broken up by the death of the Prince, Haydn composed the greater number of his symphonies; he himself registered 118, but most likely they reached nearer to 140. The greater number of his quartets were at least 83. During the same period he wrote 24 concertos and the same number of trios, 19 operas and his oratorio, *Tobias*, 15 masses, and other miscellaneous works, not including 163 compositions for the baritone; the favourite instrument of the Prince.

Often, in referring to the great quantity of his compositions, Haydn used to say that he could not suggest a better epitaph for himself than the three following words: "Vixi, scripsi, dixi." Prince Esterhazy died in 1790, and the establishment was then broken up. This was the occasion which gave rise to the composition of the Farewell Symphony (*Abschieds Symphonie*), as the origin is perfectly well known by all who are acquainted with the life and works of our great maestro. It contains charming and beautiful ideas, and is scored as Haydn could only do it. The graphic and descriptive part of the symphony and the dissolution of the band is musically delineated in the last part. Each performer of the different instruments, one after another having finished his part, took his music and instrument, blew out his candles, and left the platform. At the *finale*, the first violin player was the only one left, he finished his part as the others had done, took his music, extinguished the only candles left burning in the orchestra, bowed to the assembly, and withdrew. There are different stories in circulation with regard to this symphony, but so far as my information is concerned, and after the tradition current in Germany about this composition, it relates to the dissolution of the musical establishments of Prince Esterhazy as communicated before.

The Children's Symphony (*Kinder Symphonie*) of Haydn is so naïve, and, I may say so innocent a composition that it should be generally known. It fully proves that the great composer could enter into those harmless and joyful feelings which amuse youth. The symphony is composed for two violins and violoncello, and as there are no difficulties to overcome, players of a limited advancement may perform it. The accompaniments of the children's toy-instruments are a drum, trumpet, cuckoo-rattle, cymbals, nightingale, and quail. These toy-instruments have small solos for their own parts, therefore it is necessary that the little folks should count the rests properly, and keep correct time. The symphony consists of three parts—*Allegro*, *Trio* and *Minuet*, and *Finale*, which is repeated twice, each time faster. In several parts of Germany the children form themselves into parties for the performance of this symphony at Christmas time. The allotment of the different instruments, and the rehearsals for which they assemble, make them busy for many a week. Then, during the Christmas season they visit their relations and friends and perform in their best style, not only amusing themselves, but creating joy and merriment around them in the most innocent manner imaginable.

Bernard Romberg has imitated the idea of Haydn, and has composed another Children's Symphony, with toy instruments, which is more ambitious, but very comical.‡

The origin of the so-called Ox Minuet (*Ochsen Minuet*), with its musical

incidents, is as follows. One day a rich Hungarian cattle-dealer called upon Haydn. His housekeeper told him that she felt sorry he could not see her master, as he was busy composing, and she dared not interrupt him. He would not hear of the denial, but persisted to see and speak to him. She, however, declined again, saying that she could not comply with his demand. The cattle-dealer, losing his temper, became exasperated, cracked his whip, shouted, hallooed out, and frightened the poor housekeeper nearly to death. Haydn, occupied in the next room, and disturbed by the great uproar, entered the ante-room, and, being somewhat of a timid disposition, became also frightened by seeing a big, stout fellow, raging, with a whip in his hand, and inquired what the disturbance was all about. The cattle-dealer, perceiving Haydn, saluted him very politely by taking off his hat, explained, and complained about the housekeeper, and said he wished to be informed if he could have the honour of speaking with the celebrated composer, and if so, he should have a great favour to ask of him. He told the amiable Haydn, who now listened with composure, that his daughter was about to be married, and for that happy event, he wished a new minuet composed by the great Haydn, adding that his circumstances would allow him to pay any price, but a minuet he must have. Haydn, who enjoyed the strenuous demand and comic surprise, gave him the promise to compose one and send it to him. Some time afterwards, Haydn heard a great noise before his windows, and upon looking out, saw a procession halting before his house, and in the midst of it one of the finest Hungarian oxen, ornamented with coloured ribbons, accompanied by a band performing the new minuet. Up came the cattle-dealer with his daughter and son-in-law, and presented them to Haydn, thanking him for the beautiful minuet, and begged the composer to accept the ox, assuring him that it was the finest beast he had in his stables. This is the origin of the Ox Minuet.

Many years ago, I saw this event dramatized on the stage at Berlin, in the form of an operetta, with all the music taken from Haydn's works. Our maestro, his housekeeper, the cattle-dealer, his daughter, and son-in-law were represented on the stage, with the procession at the end. I enjoyed the piece amazingly, and would prefer again to hear this music of the past than one of the operas with the so-called music of the future, which becomes so dangerous, we are told, that fire-engines may be required during the performances.

June, 1870.

DR. FERDINAND RAHLES.

A GRINNER'S WAIL.

To the Editor of the "Musical World."

SIR,—I always do myself the pleasure of reading your account of the meeting of the Charity Children at St. Paul's, over the breakfast table, to the family circle of which I form one; year by year I read it, and year by year we get a good laugh; we all get ready for the cue, and the cue is Mr. Goss. Mr. Goss, no doubt, is a very respectable and clever gentleman, and his music is as respectable as himself, but why go through the stereotyped phrases year after year about the chants the Psalms were chanted to, simply for the purpose of dragging in maudlin praise of Dr. Goss; then follows the other bit of stereotype about "a beautiful and truly devotional service," &c. I have laughed over it a good many years, but, hang it, the joke is getting stale. Do ask your reporter next year to cut this part out, and just add a note—"What we have to say in praise of Mr. Goss will be the same as was stated the last and many preceding years." Most of your readers will know it by heart, and will have no occasion to refer back.—I remain, yours obediently,

ANTI-PLATITUDE.

["Anti-Platitude" should have signed himself "Anti-Gratitude." He has appreciated our remarks in the "hee-haw" fashion, which is, no doubt, natural to him; and now, tiring of the game, he abuses us. We are sorry, but the claims of justice are enduring, and the praise of a worthy object is the more agreeable because worthy objects are rare. These considerations, however, Anti-Platitude can scarcely be expected to appreciate. Let him take comfort; there are plenty of other good things in the world for him to grin at.—ED. M. W.]

W A I F S.

Mr. Balfé has arrived at his country seat, Rowney Abbey, Hert's, from Paris.

The members of the volunteer choir of St. Paul's Cathedral, had a *soirée* last Friday evening!

At the lively little *Athénée* (which was to close on the 15th) the *Torador* of the late Adolph Adam has been revived.

M. Montaubry, the tenor, is re-engaged by MM. Leuven and du Loelle for a series of representations at the *Opéra Comique*.

M. Bagier of the *Opéra Italien*, has returned from Baden-Baden and is already occupying himself with the arrangements for his forthcoming season.

Vogt, or Brod? Which? Let M. Léon Escudier, the inconceivable director of *L'Art Musical* (who has *brodéd* sur Vogt in his latest issue) explain.

* "Farewell Symphony" (*Abschieds Symphonie*), "Children's Symphony" (*Kinder Symphonie*), and "Ox Minuet" (*Ochsen Minuet*).

† It was the custom at this period that the conductor should have a piano of limited compass before him, for the purpose of using it if required.

‡ The baritone was an instrument of a soft and melancholy tone, but now a long time out of use. It much resembled the viola di gamba, but had a broader touch-board with seven gut-strings, and, below, another set of 16 metal strings. The upper strings were played with a bow, the metal ones were only touched with the point of the thumb.

§ Both symphonies are published at Berlin and Leipzig, also the arrangements as a solo or duet for the piano, with accompaniment of the above-mentioned children-instruments. These toy instruments, properly tuned in the usual pitch, may be had at the publishers, through those firms who are importers of foreign music.

M. Felicien David's *Lalla Rookh* was to be revived at the Opéra Comique this week, with some new ballet music for a new and (on dit) "ravissante danseuse."

Friday week was the sixteenth anniversary of the opening of the Crystal Palace. During the sixteen years it has been open it has been visited by 24,655,712 persons.

The ode for the installation of the Marquis of Salisbury, as Chancellor of the University of Oxford, has been composed by the Rev. Sir F. A. Gore Ouseley, for soprano solo, chorus, and orchestra.

The value set by some ladies upon Beethoven's Sonatas may be estimated from the announcement in a contemporary that a correspondent wishes to barter a volume of them for a Prussian cat.

The seventh festival of the Doncaster Choral Union was held on Thursday week in the Parish Church of Doncaster. Nearly 600 choristers were present, and the Archbishop of York preached.

Madame Anna Bishop has had a very tempting offer to go all round the world again, positively for the last time. She is busily engaged in writing her memoirs; and an intensely interesting book may be expected.

The Lord-Lieutenant of Ireland has decided on granting a patent for a new lyrical theatre, to be built in Dublin, by the Messrs. Gunn, music-sellers. This has been long and anxiously wished for by the citizens.

The new opera by M. Flotow and M. St. Georges, entitled *L'Ombre*, is to be brought out immediately at the Opéra Comique. Let us hope that *L'Ombre* is not the *ombre* of *Martha*, *L'Ame en peine*, or *Stradella*.

Hervé has returned to Paris from London highly delighted with his successful invasion of our shores. He has netted (says a contemporary) 60,000 francs (£2,400) during his sojourn among us. O the times, and the manners!

The sum of £1000 was, a few days since, left at the bank of Messrs. Ransom, Bouverie, & Co., for the British Hospital for Diseases of the Skin, 56, Great Marlborough Street, W., and 13A, Finsbury Square, E.C., from V. S. T.

At the Choral Festival at Christchurch, Hants, the Bishop of Winchester delivered the sermon from the rood-loft, which enabled him to be heard much more distinctly throughout the vast nave than he could have been if he had preached from a low pulpit.

La Bohémienne (the *Bohemian Girl*) of W. M. Balfe, Esq., our compatriot d'outré St. George's *Manche*, was performed thirty-three times during the last summer of the Théâtre Lyrique, for which M. Martinet, the present director, is already beating up recruits.

Mr. James Coward, of the Crystal Palace, has left England for his annual Swiss tour. During a portion of the time he is on the Alpine summits, his place on the scarcely less exalted organ-stool of Sydenham will be occupied by Mr. William Henry Thomas.

On Whit-Monday the sacred dramas of *Joseph and his Brethren* and *David and Goliath* were performed in the magnificent and stately ruins of Carew Castle, South Wales, by the young men of the Independent School, Narbeth.

Signor Merelli, director of the Italian Opera, Moscow, and General Guedinoff, director of the Imperial Russian Theatre, were in London last week. The post of musical conductor, at Moscow, was offered to Signor Bevnigiani, but declined, in consequence of prior engagements made with Messrs. Gye and Mapleson for an autumn tour. We have reason to believe that Signor Li Calsi will accept the post at Moscow.

The *Court Journal* prints the following:—

"It is said that the onslaught on *Lothair* in *Blackwood*, is by Colonel Hamley; the article in *Macmillan*, which may be described as *Blackwood* and *Water*, is by Mr. Hayward, the editor of the *Quarterly Review*; and the one in the *Fortnightly*, Mr. Kerrison's. In the forthcoming *Edinburgh* there is to be an article on *Lothair* by Lord Houghton. [The article in *Blackwood* is elsewhere attributed to Lawrence Oliphant, who some years ago became a Mormonite and lived in Utah, until a few months ago when he returned to this country and published *Piccadilly*.]

The *Guardian* prints some particulars about the approaching Bonn festival which will be read with interest:—

"The date of this festival is fixed for September 11; and the conductor will be Kapellmeister Ferdinand Hiller, who informed your correspondent, when at Cologne early this month, that the following would be the probable selection:—*Overtures*, *Coriolanus*, and *Leonora* No. 3; *Symphony*, the *Eroica*, the *C minor*, and the *Ninth*; the *Violin Concerto* (played by Joachim); the *Missa Solennis*, etc. Preparations, anticipations, and speculations are already

being made at the quiet little Rhenish town; and for a small *logement* near the University, let some years ago for some three pounds a month, seven thalers—or a guinea—per day was boldly asked for the festival period—a large sum for a German lodging. The building of the Beethoven Hall was progressing. The site, however, in the Veirecks Platz, did not appear to be particularly favourable for a music-hall (which is to be a permanent building. The architect is Herr Engelskirchen (name of good omen) of Bonn, and the first stone was laid about two months ago. The style is Basilican, and the following are the dimensions:—length, 140ft., breadth, 70ft., and height 40ft. The orchestra will accommodate 500 performers, and thereon an organ by Ibach of Bonn is to be erected, and the 'auditorium' is to contain about 2,000 persons."

The following advertisement tells us somewhat of the Beethoven Festival in New York, which was to take place this week:—

"The Great Beethoven Centennial Musical Jubilee.—Arrangements are perfected for the Great Beethoven Centennial Musical Jubilee, to take place in the city of New York at the American Institute Coliseum during the week, commencing June 13, 1870. The Coliseum will be altered and enlarged to give accommodation for twenty-two thousand persons. The occasion will be notable for presenting the most important choral societies in the country, aggregating over three thousand skilled singers. A grand jubilee orchestra of five hundred and fifty instrumental *virtuosi*, comprising the chief instrumentalists of the Continent. A magnificent *ensemble* of the stars, artists, and chorus of six grand opera companies, the four great regimental bands from this and neighbouring cities, aggregating two hundred brass and reed instrumentalists, and a colossal organ, together with numerous harmonic adjuncts, which it is believed will make this a musical event rarely equalled in the world. Especial pleasure is taken in announcing that the musical details are entrusted to Carl Bergmann, conductor of the Philharmonic Society; Max Maretzek, *impresario*, and conductor of grand Italian opera; George F. Bristow, choral *maestro* and conductor; and Patrick J. Gilmore, the renowned projector of the Great Peace Festival. To these will be added many eminent conductors of visiting choral societies."

MUSIC RECEIVED FOR REVIEW.

DUFF & STEWART.—"There was a rose," song, by Berthold Tours.
WEEKES & Co.—"The bright sun is shining," song, by Catherine Frew. Two songs by Sibyl.
MACMILLAN & Co.—"The Cultivation of the Speaking Voice," By John Hullah.
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